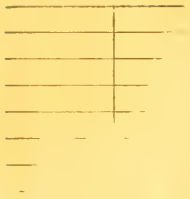
Mu782.8 Warner
The nativity



Mu 782.8 Warner
The nativity

.75 + BNG A

Eng.

MY

NY PUBLIC LIBRARY THE B
3 3333 05679 53

THE NEW YORK PUBLIC LIBRARY

AT

LINCOLN CENTER

MY

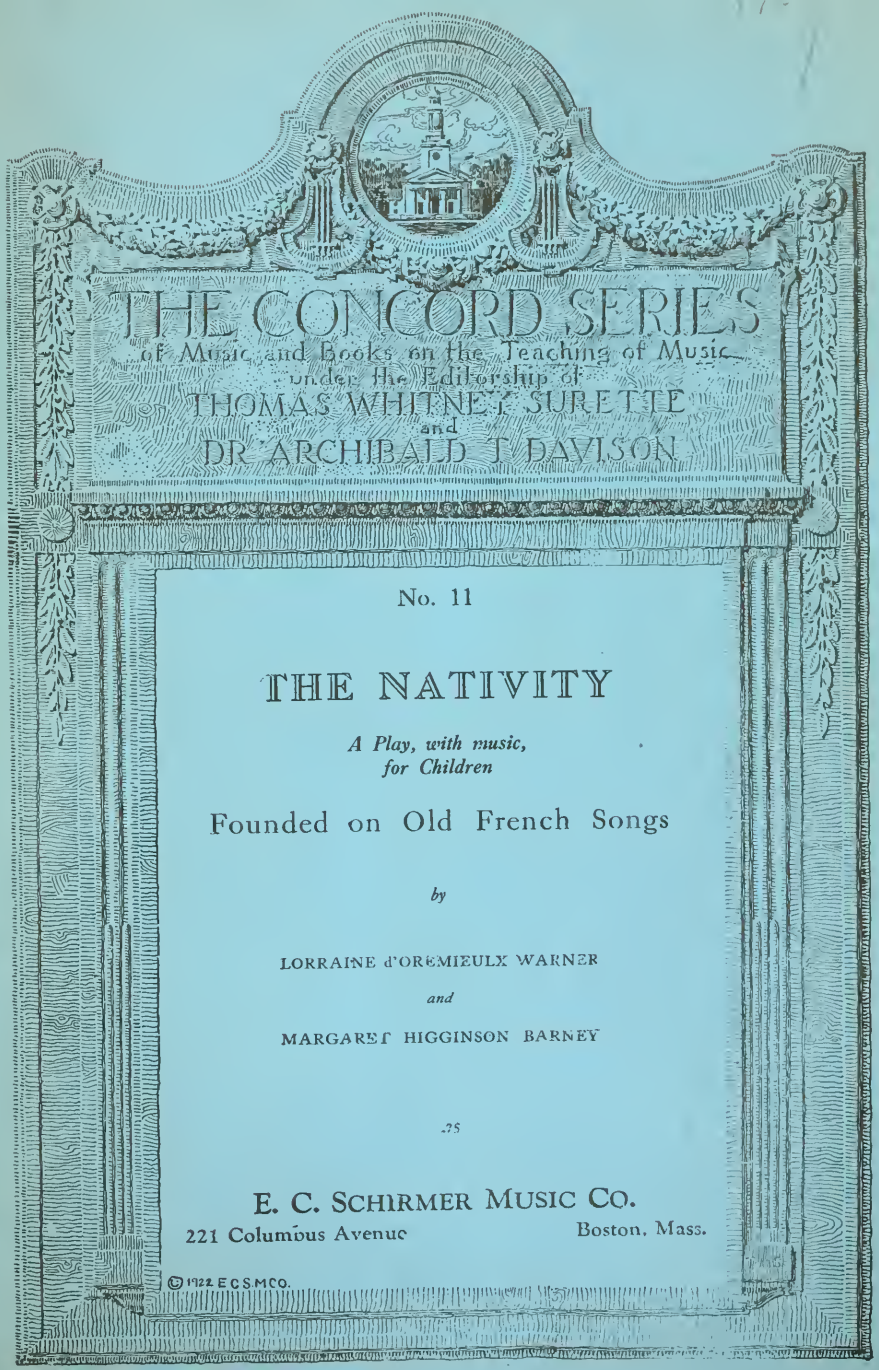
Books circulate for four weeks (28 days) unless stamped otherwise.

No renewals are allowed.

A fine will be charged for each overdue book at the rate of 10 cents per calendar day for adult books and 5 cents per calendar day for children's books.

Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

http://www.archive.org/details/nativityplaywith00warn


THE CONCORD SERIES
of Music and Books on the Teaching of Music
under the Editorship of
THOMAS WHITNEY SURETTE
and
DR ARCHIBALD T DAVISON

No. 11

THE NATIVITY

A Play, with music, for Children

Founded on Old French Songs

by

LORRAINE d'OREMIEULX WARNER

and

MARGARET HIGGINSON BARNEY

.75

E. C. SCHIRMER MUSIC CO.
221 Columbus Avenue Boston, Mass.

© 1922 E.C.S.MCO.

THE CONCORD SERIES
of Music and Books on the Teaching of Music
under the Editorship of
THOMAS WHITNEY SURETTE
and
DR. ARCHIBALD T. DAVISON

No. 11

THE NATIVITY

A Play, with music,
for Children

Founded on Old French Songs

by

LORRAINE d'OREMIEULX WARNER
and
MARGARET HIGGINSON BARNEY

.75

E. C. SCHIRMER MUSIC CO.
221 Columbus Avenue Boston, Mass.

© 1922 E C S M C O

TO THE VOICES OF THE CHILDREN

Copyright, 1922,
By E. C. Schirmer Music Co.
for all countries
E. C. S. No. 61

PROPERTY OF THE
CITY OF NEW YORK

v 782.8- W

MY
05679 5301

Metropolitan Museum
New York

THE NATIVITY

FOREWORD

THIS NATIVITY PLAY is made up of nine old French songs strung together with a thread of story. It is the hope of the authors that the play will be found suitable for use in schools, public and private; therefore many details have been deliberately omitted and left to the discretion of the producers. It is suggested, however, that the study of the early Italian masters of the Renaissance, such as Perugino and Ghirlandajo, will furnish the producers with endless hints as to posture, clothing and accessories. The pictures published with this text are no better than a hundred others, but their simplicity makes them easy to copy. If one of the older classes in the school can take over the entire business of costuming the play, their time will be happily and profitably employed.

The music is given with piano accompaniment. If a violin, oboe and violoncello can be added to the piano, the musical results will be finer; but the piano is adequate, especially if kept in proper subordination to the voices. Songs Nos. 2 and 7 may be played with violin, oboe and violoncello without piano accompaniment.

L.D'O. W.

CHARACTERS IN THE PLAY

ST. JOHN	MARY
DEAF AND DUMB BOY	THREE KINGS
JOSEPH	THREE SHEPHERDS

Four to Six Children as Leaders

Twenty to Thirty Children for Chorus

PROPERTIES

SCENE I: Cross (St. John); Lily (Dumb Boy).

SCENE II: Three gifts (Shepherds); Three gifts (Kings); Hay (for Manger); Large electric light or torch (for Manger); Small paper roses (for Stable).

SUGGESTIONS FOR STAGE SETTINGS

Simplicity must be preserved throughout. The following suggestions may be of use; they were carried out at the first performance.

Stage in schoolroom raised about two feet, covered with brown rug, no design. Ugly door frame covered with garlands made of evergreens with fruits twined and tied into it. (See garlands by Mantegna and Della Robbia.)

Two older children, handsomely dressed, kneel in pure profile at either side of stage, close to garland, during Scene I only. (See portraits of donors in religious pictures by Bellini and others.)

At back of stage a stable contrived of three-fold screen covered with blue denim; roof of "Vudor"* screens, suggesting thatch; front also of "Vudor" screens. If stage allows it, build stable and have swinging doors and real thatch. Otherwise, screens give good effect. Silver star hung in sky directly over stable.

Sides of stage hung with curtains of greenish blue, dyed canton flannel strung on a cord, allowing many openings through which children can enter.

During Scene I, no light in stable, which is therefore not noticed. During Scene II, light in manger shines through "Vudor" screens, or under closed doors, if those are used

If changes in lights are possible, Scene I should be dimly lighted, and Scene II more brightly lighted after stable opens.

If stable is small, only the Dumb Boy will enter; if large, Kings, Shepherds, and smaller children will enter.

---

*Screens sold under the name of "Vudor" are made of narrow slats of wood, and are commonly used on porches, etc.

SCENE I

St. John: Brown tunic to the knees; rope girdle; no sleeves. Leopard skin, if possible, over one shoulder. If a real animal skin is unobtainable, cloth may be painted so as to resemble fur. Tunic may be made of cheapest quality unbleached muslin, dyed tawny brown. There must be *no hem* at bottom, or at edge of neck. Cross, as long as a staff, made of two twigs.

The Dumb Boy: Blue tunic, of the shade known as old blue, made like St. John's; no girdle. After dyeing these tunics do not iron them, but shake them out. To get variation of color it is well to wring them and to use mixed dyes. The lily should be either an Easter or an Ascension lily. Failing a real flower, a paper imitation lily may be used.

St. John and Dumb Boy should be barefoot. If this is impossible, sandals may be made with soles cut from brown linoleum and tied on with brown cotton tape; two pieces of tape near heel, two loops of tape near toes; pass the pieces through the loops to hold the sandal sole tight, then wind tape around ankle and tie.

SCENE II

Group of Children: Some wear same type of tunic as that of St. John, others as in the line drawing (page xii); variety of colors, as in text, including also one or two clear red and clear orange. Girls have somewhat longer tunics than boys and short straight sleeves. In grouping the children before the manger, the strong colors must be kept well to the sides, except a single figure in clear red who may kneel near Joseph, so that the blue of Mary's robe is brought into relief. The red and blue used by Perugino should be kept in mind. It can not be too strongly emphasized that the hair of the girls should be left quite plain and simple as nature made it. Any ornament at all, or artificial curling, will interfere with the artistic effect.

Shepherds: Hatless, in ragged earth-colored clothes. On no account must all three be exactly alike. One of the children dressed in orange should stand near them. (For type of shepherds, see line drawing, page vii.)

Kings: In stiff robes. One may be a Moor and black. (For type of kings see Benozzo Gozzoli, page xi.) Stiff material commonly known as paper muslin, may be used admirably for this purpose; formal heavy folds; radiator paint on it gives effect of cloth of gold; Oil cloth turned inside out also takes radiator paint well. Heavy girdles may be made of buckram, also covered with radiator paint. Jewels of wooden buttons painted and strung on painted string. The Moor is barelegged with sandals. Anklets and armlets of curtain rings, or bands of brass leaf. The other two kings wear stockings dyed gold color. Crowns of painted buckram or brass leaf. Stencils can be made of linoleum if robes are to be decorated.

Mary: Blue robe; hair twisted softly back over her ears and knotted low in the nape of her neck. Her long robe would be made best of a soft, thin wool. Failing this, make a straight undergarment of unbleached muslin dyed blue; over it a loose robe of cotton voile or cheese cloth dyed blue. (See Rossellino's "The Nativity"—Frontispiece.)

Joseph: Brown, somewhat like shepherd's clothes, but longer. (See Rossellino's "The Nativity"—Frontispiece.)

The presence of the Child will be suggested by light coming from the hay in the manger.

All colors should be considered in the light that will be used, as candles or lamps have a different color effect from that of electric footlights or gas.

Slazy, cheap materials, if properly handled, will be found to hang and to suggest wool better than do the more expensive materials. Hems should be discarded as they tend to stiffen edges. Not a single person on the stage must seem to wear new clothes.

THE NATIVITY

Act I, Scene I

Curtain rises on an evening scene of velvety darkness. A star shines in the East. Perfect silence. Very gradually the light increases. From behind the scenes come children's voices singing.

Chorus: the Heavenly Voices

Flowers and Fruits—No. 1

Flowers and fruits, trees, bushes low,
Meadows and woods where small streams flow,
Fountains and fields and thrushes' song,
Gardens and groves the hills among.

You with your age-old loveliness
God ordered forth this earth to bless;
And after six great nights and days
He out of dust mankind did raise.

God, when the world was young and new,
Set stars to light the heavens blue,
Ordained a court most sweetly fair,
And made His happy sojourn there.

The little St. John enters. He is dressed in a brown tunic and a small leopard's skin, and carries a long wooden staff in the form of the cross. As he sees the star in the East, now growing steadily more brilliant, he kneels, and putting his hands together, as if in prayer, sings:—

Solo: St. John

The Sweet Virgin Mary—No. 2

The Sweet Virgin Mary
Sits with Joseph hand in hand,
Awaiting the wonder
Neither yet can understand;
There to cheer their hearts they pray
For the coming of the day.

Like drifting of snowflakes
Angels flutter from above,
And sing to the breezes
Prophecies of peace and love,
Holy happiness and mirth,
And good will to men on earth.

While the little St. John has been singing, another smaller boy has come in lingeringly, and stands watching. He is a delicate looking child, dressed in bright blue, and his hair is wavy, light gold, almost like an aureole around his head. He carries a single white lily, of great purity and brightness.

St. John, rising after his song is done, looks behind him and sees the Dumb Boy standing motionless.

St. John: "Why do you not sing?"

The boy in blue does not appear to hear.

St. John, going nearer: "Do you not hear? Why do you not sing?"

The boy in blue makes motions to show that he does not understand. He points to his ears and shakes his head. He points to his mouth and shakes his head, more slowly, more sadly.

St. John, with sudden comprehension: "Poor boy, God has locked your ears, and, too, he has locked the doors of your mouth. You cannot sing. And He will forgive you! But the stars in heaven are singing; are they not bright?"

Then the little St. John, as if realizing that the other boy cannot hear him, takes his hand and pointing to the star in the East, pulls him gently toward it, and they go off stage, left, St. John with his staff and the Dumb Boy with his lily, the former humming the last bars of his song.

(Curtain)

Act I, Scene II

Curtain rises on a simple rustic scene. In the background is a low, shabby stable. The roof, thatch-covered, has holes here and there. The wide door is closed, but through the cracks comes a pale glimmer of light. Above is one small dilapidated window, through which a fainter light gleams. Climbing up on the outside of the stable is a riot of roses, of two colors, pure white and the ruddiest crimson.

From behind the scenes a voice (singing) is heard announcing, with solemn thanksgiving, the birth of the Christ.

Solo (or Chorus):

The Annunciation—No. 3

"For unto you is born this day in the
city of David, a Saviour, which is
Christ the Lord."

A crowd of children comes dancing and singing joyously and light-heartedly, calling to each other to hasten. Their dresses make a bright medley of color—pale yellows, deep greens, soft old blues and one of darkest purple.

Chorus: the Leaders of the Children

COME, ANTHONY AND PETER—No. 4

Come, Anthony and Peter,
William, Nicholas and John;
Give over drowsy dreaming,
Now awake and hurry on!
Sing ye dancing,
Run ye prancing.
In humble plight
Is born this night
Our Saviour bright
Beneath a new star's light.

A stable is his shelter
Where the thatch is rent and torn,
And there the little Jesus,
Our sweetest Lord is born.
Love enfolds Him,
Mary holds Him.
With song and prayer,
Of joy aware,
She rocks Him there;
God's Son, so young, so fair.

More and more children come, eagerly running. They surge quickly to the stable door, then hesitate, lose courage, and shyly run back. One of the smaller boys gets tipped over in the scramble, and, weeping, is rescued by an older sister. Some of the braver ones try to peep through the cracks of the stable. One tries to stand on another's shoulder in order to look through the loft window. But they can see nothing. They are not big enough. They whisper together with wide eyes. They clutch at each other's hands and try to encourage each other, always with much excitement and joyousness. They point to where the light comes from under the door. They get down on their hands and knees and try to see under the door. Among all the children, tall and short, dark and fair, may be seen the little Deaf and Dumb Boy, with his halo of fair hair, still clutching his lily.

1st child: "How can we get in? We are too big to crawl through the cracks. We are too short to see through the window. And the door does not open!"

2nd child: "Let us see if we can get a ladder."

They all run toward left, when they suddenly fall back, astonished, at the entrance of three kings in brilliant garments, with their crowns on their heads. Each of the three carries in his hand a gift. The children cluster around them and look up at them with awe.

The kings haughtily turn toward the stable, the children following, but not being encouraged, they fall back abashed, deeply disappointed. The Deaf and Dumb Boy begins to cry softly, and is comforted by the others, who most lovingly put their arms around him and soothe him.

3rd child: "See the lily he carries! It is for the little infant Jesus. Surely they will let come in a boy who is both deaf and dumb!"

Three shepherds enter, proceeding toward the stable. They are dressed in sombre brown, very shabby, even ragged.

The children again taking courage at seeing those familiar to them, dance around the shepherds, clinging to their hands, the smaller ones even to their legs. The shepherds smile and hold out their arms. Some of the children climb up on their shoulders, whispering:

"May we go with you? We were frightened to go alone. It is such a tiny baby, and so holy!"

All together, kings, shepherds and children, they enter the stable, the door of which has opened, unobserved. There, in a soft radiance, can be seen the Babe and his Mother. Behind stands Joseph lost in grave contemplation. The Virgin's robes are of a deep and beautiful blue, and behind her Joseph's dress shows dark and sombre brown.

The children one by one fall on their knees. Small ones are pulled down by older children. The shepherds, kneeling by the manger, sing:—

Three Voices: the Shepherds

BORN IS HE—No. 5

Earth has heard, four thousand years,
Prophets chanting the dear Christ's praises;
Earth has heard, four thousand years,
Of a babe healing doubts and fears.

Refrain

Born is He, our Lord of Grace;
(Gay flageolet, pipe sweetest phrases!)
Born is He, our Lord of Grace;
Sing we all in this holy place!

In a stable, undefiled,
He from dust our spirit raises;
In a stable, undefiled,
Great and humble, King and Child.

Refrain

Born is He, our Lord of Grace;
(Gay flageolet, pipe sweetest phrases!)
Born is He, our Lord of Grace;
Sing we all in this holy place!

As the song ceases, the three Kings, who have been standing in the background, draw nearer the manger, singing.

Three Voices: the Kings

GOOD SHEPHERDS ALL—No. 6

Good shepherds all, make room we pray you,
Dear friends and kind,
Take us to see our Lord and Saviour
Whom we would find.
From Araby with hearts at ease
Rode we forth singing
To find God's Son, the Prince of Peace,
Our nation's worship bringing.
(*They kneel.*)

We are three kings, three mighty princes of Orient,
Who from our lands hopefully travel,
Westerly bent.
King of all kings, homage we pay
On this earth faring
To learn of Thee all gentle things,
Thine innocence declaring.

Lord of all life! Fast in these caskets
Presents we hold;
Fragrance most sweet, myrrh from the mountains,
Incense and gold.
Thine are our thoughts, sombre and gay,
Praise and Thanksgiving.
Our homage take, we humbly pray.
Bless us and all men living.

During the giving of presents by the kings, the children gather closer, quivering with excitement. The little Deaf and Dumb Boy is seen shyly to kiss the Baby's feet.

There is perfect silence for a few moments. Then Mary's voice is heard singing to her child. She sings as if she and he were all alone in the world.

Solo: Mary

HERE KNEEL THE ASS AND OX—No. 7

Here kneel the ass and ox in joy
(Sleep, sleep, sleep my blessed boy);
Thousand cherubim,
Thousand seraphim,
Soaring high above
The little Lord of Love.

Here where the rose and lily bloom
(Sleep, sleep, bright within the gloom);
Thousand cherubim,
Thousand seraphim,
Soaring high above
The little Lord of Love.

Mary sinks back upon the straw wearily, totally oblivious to everything. The Babe sleeps. Kings and shepherds rise to depart. The children lingeringly follow.

Suddenly arises a child's voice of angelic sweetness. So exquisite and pure it is that it seems like some angel singing. It throbs and soars like a bird set free. The kings and shepherds pause, the children turn back in great wonderment, looking amazedly for the singer.

Solo: the Dumb Boy

THOU WHO ART KING—No. 8

Thou who art King hast worked a wonder!
All precious things to Thee belong,
Thou who art God above and under
Take in worship from me a song.

I who was deaf can hear their singing,
I who was dumb can join the throng;
Dearest of gifts to Thee I am bringing;
God Who gave it receive my song!

As the song ceases there is a sudden cry from among the listening children:

"It is the dumb boy, the dumb boy! He sings! It is the Babe that hath set him free!"

The children come running forward, holding each other's hands and singing with great joyousness.

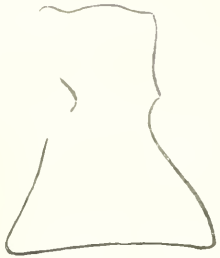
Chorus: the Children

NOEL, DAY OF JOY—No. 9

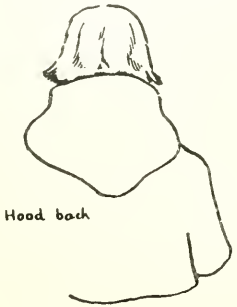
Noël, day of joy, Noël we gladly cry;
Christian children all, give thanks to God on high,
Sing we Noël, to this our little King,
Noël! to this our little King!
Noël, day of joy, Noël we gladly cry.

In Bethlehem we found the little Child,
Joseph, too, is there, and Mary young and mild.
And in the stall we all did kneel and sing.
Noël! to this our little King
Noël, day of joy, Noël we gladly cry.

(*The End*)



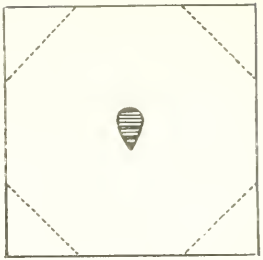
Hood side



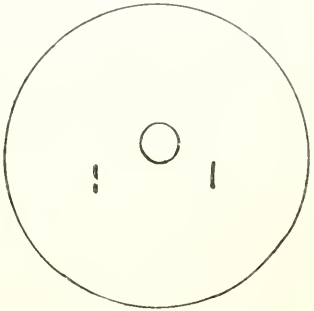
Hood back

Type for shepherds costumes

Tunic, hooded cape, rope girdle, woolen socks rolled loosely down to suggest old felt boots, bare legs



2.



Child's garment

1. Single hole for head If corners are cut this drapes better.
2. Hole for head two holes for arms. Cord can be added around waist.

Edizione [illegible] - FIRENZE - Cappella Riccardi - Viaggio dei Magi, Dettaglio - Cavaliere - Benozzo Gozzoli 5850

INDEX OF MUSICAL NUMBERS

		Page
I.	"Flowers and Fruits," *(Chorus: the Heavenly Voices)*	1
II.	"The Sweet Virgin Mary," *(Solo: St. John)*	2
III.	"The Annunciation," *(Solo—or Chorus—sung behind the scenes)*	3
IV.	"Come, Anthony and Peter," *(Chorus: the Leaders of the Children)*	4
V.	"Born is He," *(Three voices: the Shepherds)*	6
VI.	"Good Shepherds All," *(Three voices: the Kings)*	8
VII.	"Here Kneel the Ass and Ox," *(Solo: Mary)*	9
VIII.	"Thou Who art King," *(Solo: the Dumb Boy)*	10
IX.	"Noël, Day of Joy," *(Chorus: the Children)*	11

CAUTION

The property and performing rights of THE NATIVITY are vested in the publisher and are duly protected by the Copyright Law of the United States. The Right of Performance is reserved and may be obtained only by applying to the publisher. Permission will be granted only on condition that a copy of the play is purchased for each singer taking part. Performance from hired or loaned copies, or from copies that have previously been in use will not be sanctioned. Copying of any part or of the entire composition by any process whatsoever is subject to penalties provided under Section 28 of the Copyright Law and is strictly forbidden.

E. C. Schirmer Music Co.
Pope Building, 221 Columbus Ave.
Boston, Mass.

I

Flowers and fruits

Chorus: the Heavenly Voices

English words by
LORRAINE d'OREMIEULX WARNER

Harmonized by
LORRAINE d'OREMIEULX WARNER

Moderately fast

With clear enunciation

VOICES in Unison

mp

1. Flow - ers and fruits, trees, bush - es low, Mead - ows and
2. You with your age - old love - li - ness, God or - der'd
3. God, when the world was young and new, Set stars to

PIANO

mp

woods where small streams flow; Foun - tains and fields and
forth this earth to bless; And af - ter six great
light the heav - ens blue, Or - dain'd a court most

thrush - es' song Gar - dens and groves the hills a -
nights and days He out of dust man - kind did
sweet - ly fair, And made His hap - py so - journ

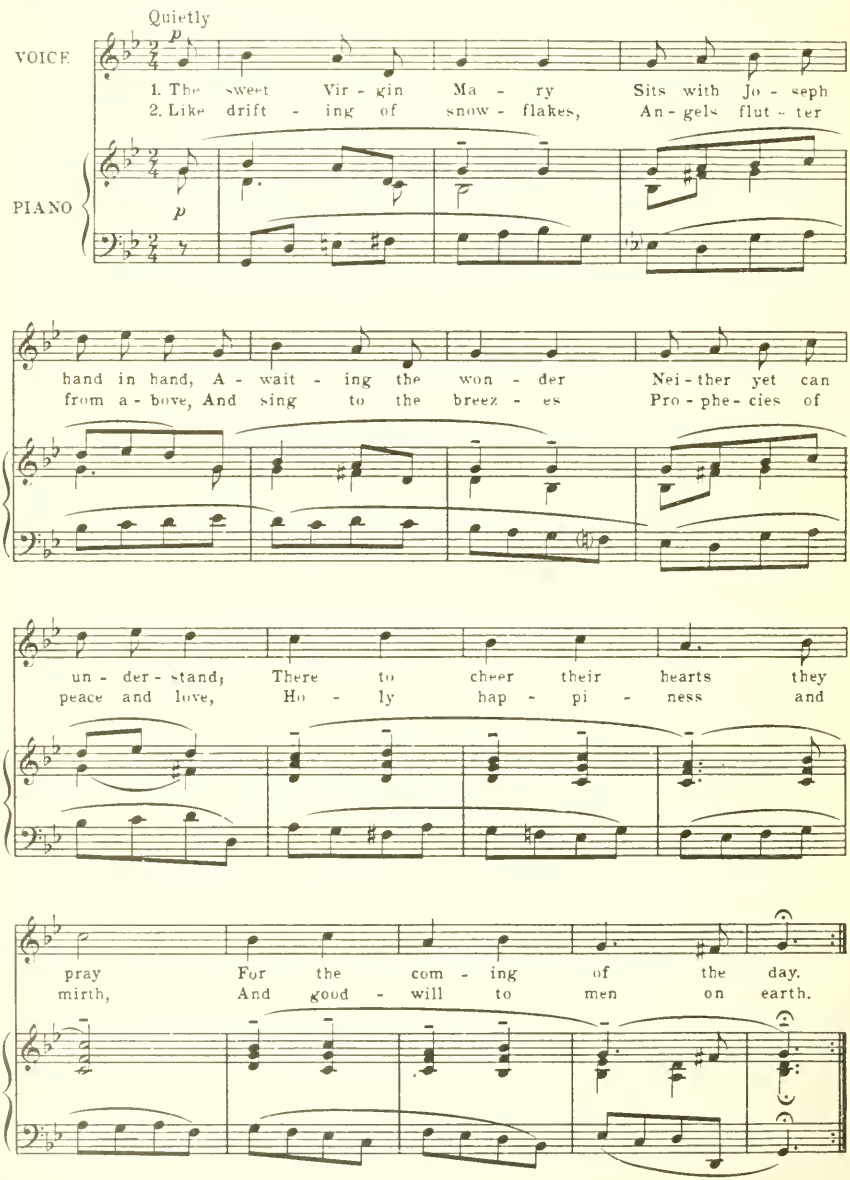
mong, Gar - dens and groves the hills a mong.
raise, He out of dust man - kind did raise.
there, And made His hap - py so - journ there.

Copyright, 1922, by E.C. Schirmer Music Co.
for all countries

II

The sweet Virgin Mary

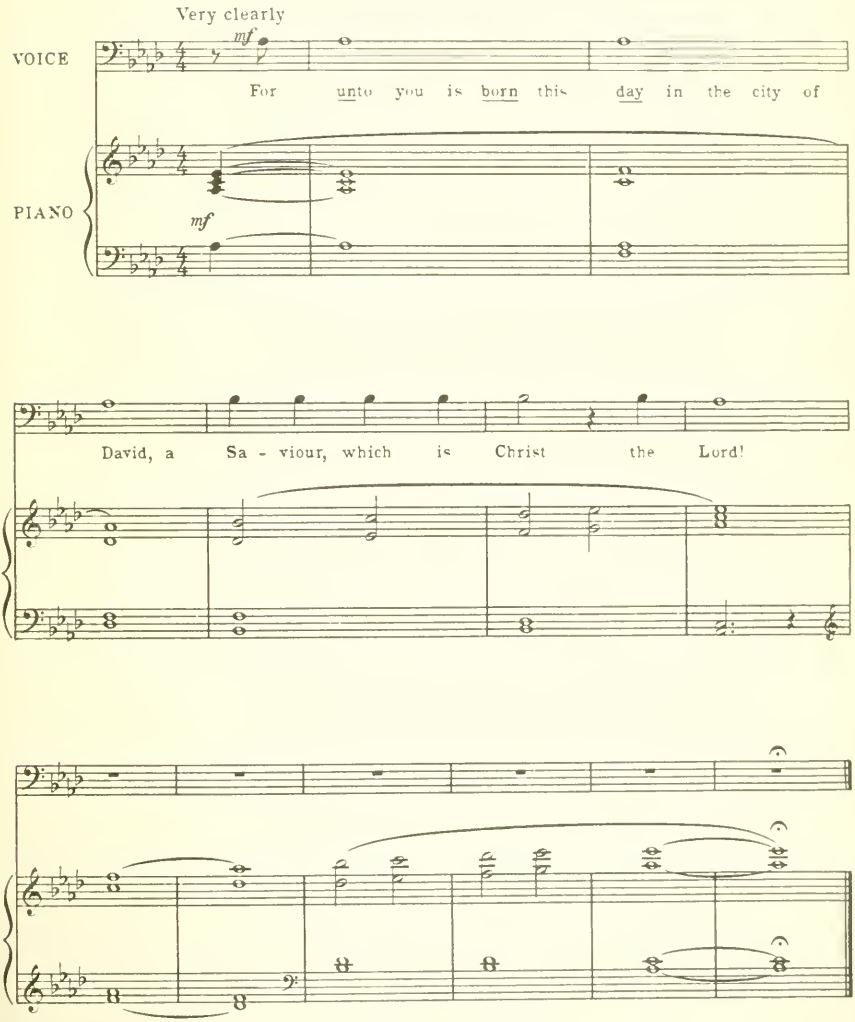
Solo: St. John

English words by L. d'O. W. Harmonized by L. d'O. W.

Quietly
p
VOICE
PIANO
1. The sweet Vir - gin Ma - ry Sits with Jo - seph
2. Like drift - ing of snow - flakes, An - gels flut - ter
hand in hand, A - wait - ing the won - der Nei - ther yet can
from a - bove, And sing to the breez - es Pro - phe - cies of
un - der - stand; There to cheer their hearts they
peace and love, Ho - ly hap - pi - ness and
pray For the com - ing of the day.
mirth, And good - will to men on earth.

III
The Annunciation

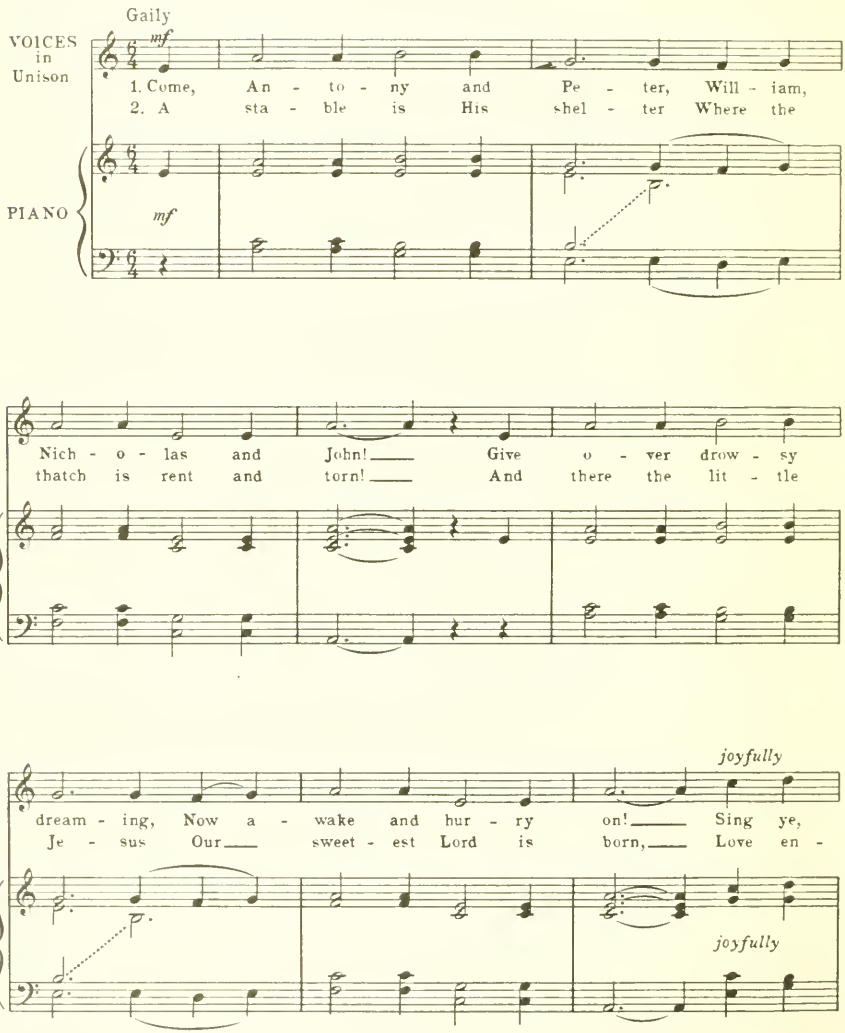
Solo or Chorus

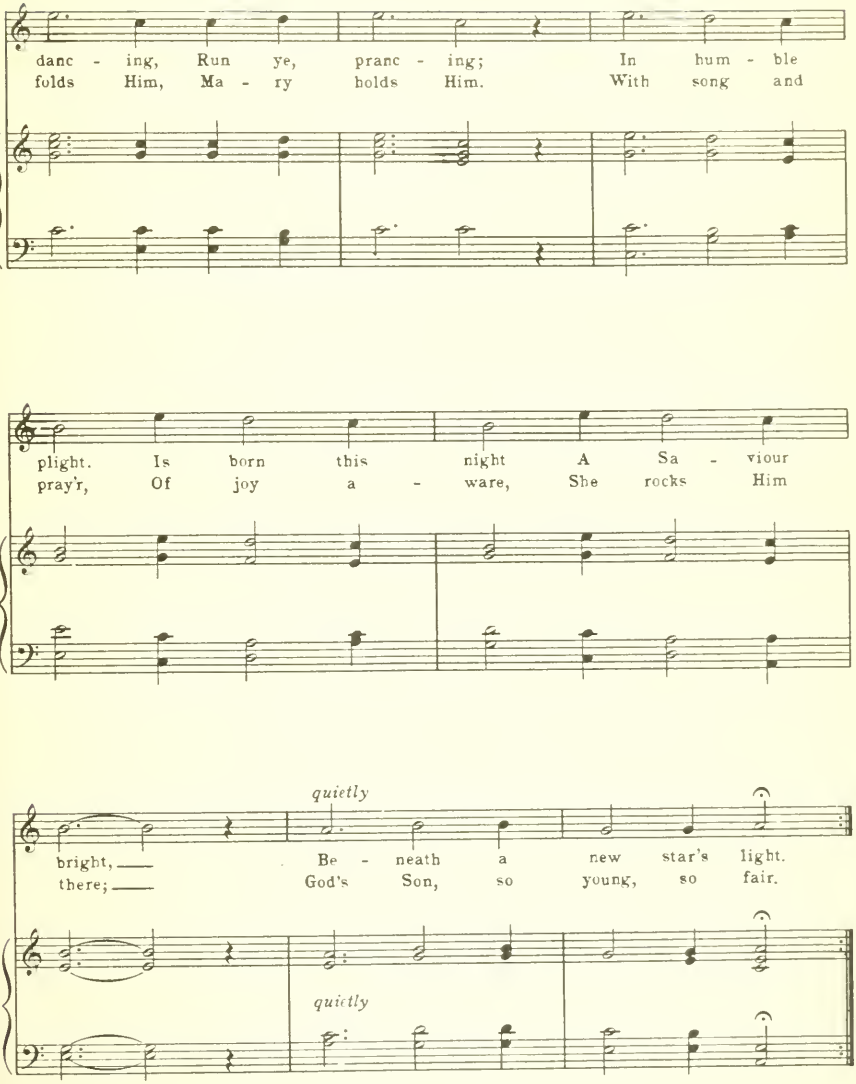
(Sung behind the scenes)

Dresden Amen

IV

Come, Antony and Peter

Chorus: the Leaders of the Children

English words by L. d'O. W. Harmonized by L. d'O. W.

Gaily
VOICES in Unison
PIANO
mf
1. Come, An - to - ny and Pe - ter, Will - iam,
2. A sta - ble is His shel - ter Where the
Nich - o - las and John! Give o - ver drow - sy
thatch is rent and torn! And there the lit - tle
joyfully
dream - ing, Now a - wake and hur - ry on! Sing ye,
Je - sus Our sweet - est Lord is born, Love en -
joyfully

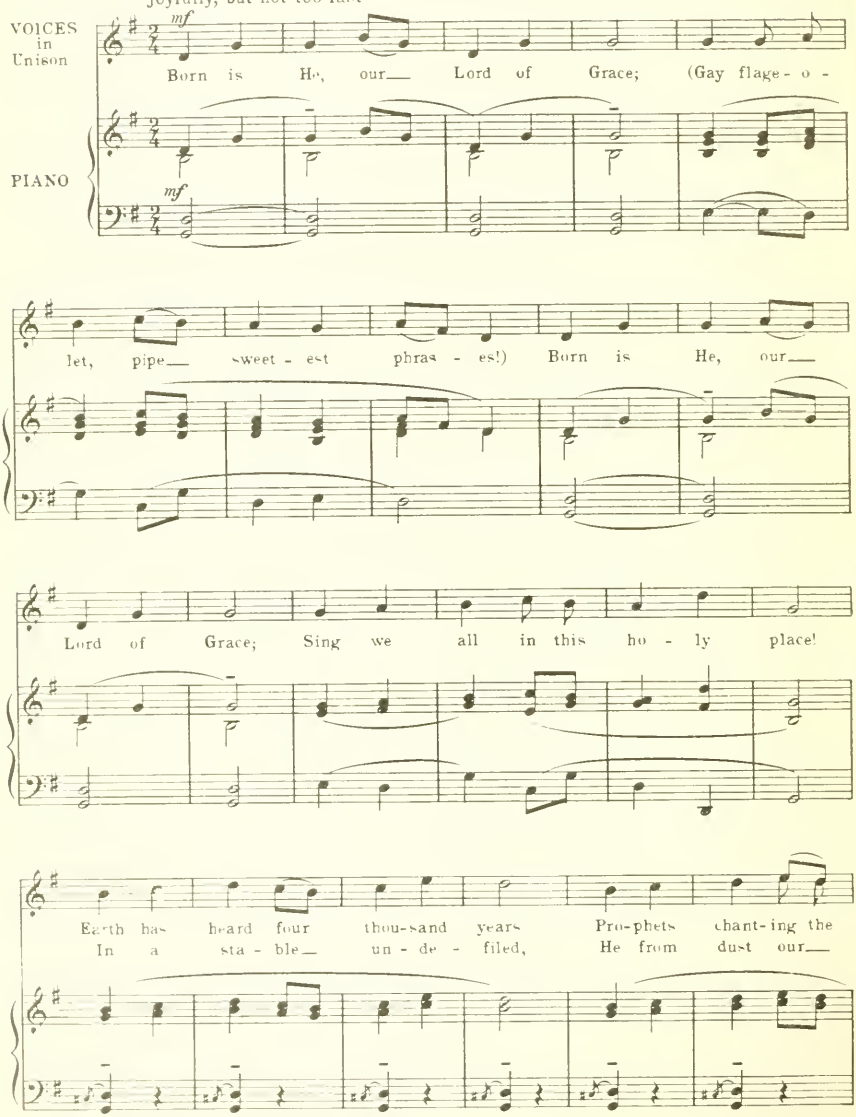
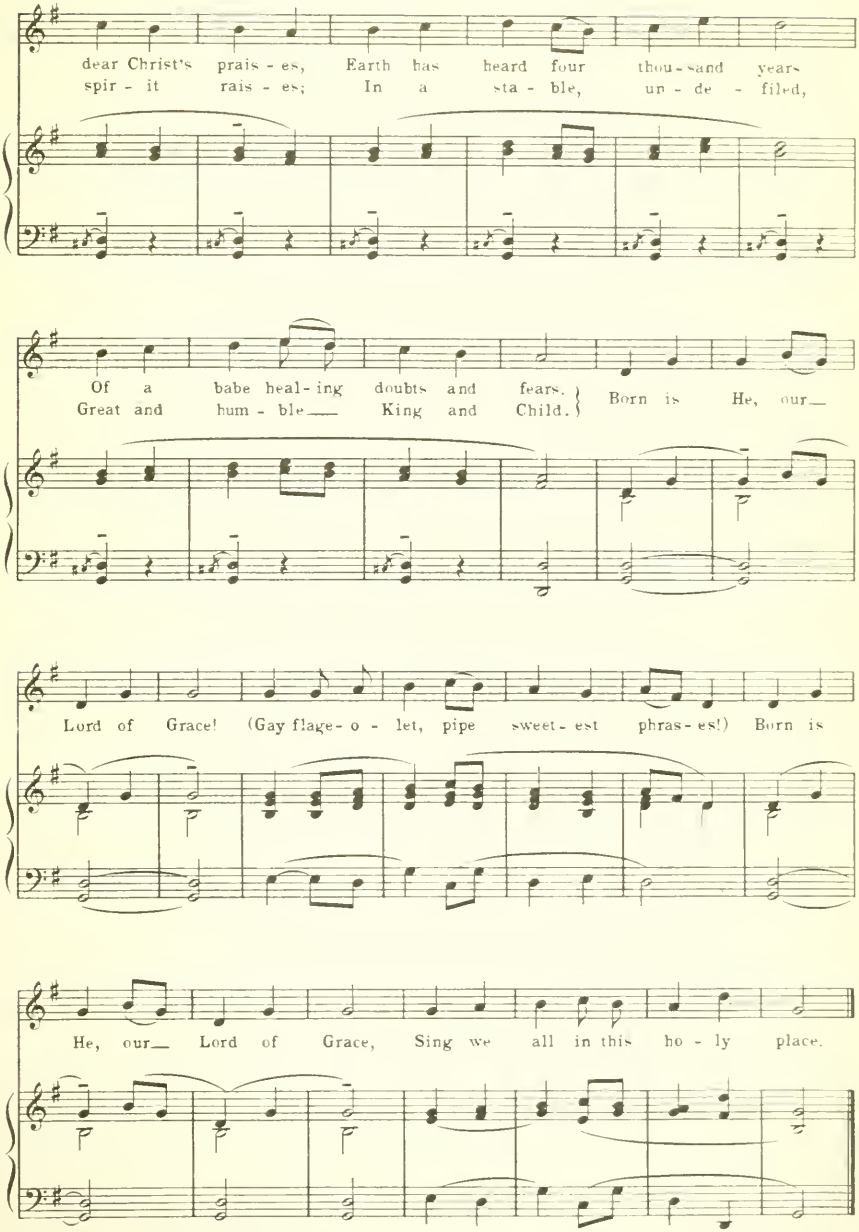

danc - ing, Run ye, pranc - ing; In hum - ble
folds Him, Ma - ry holds Him. With song and
plight. Is born this night A Sa - viour
pray'r, Of joy a - ware, She rocks Him
quietly
bright, Be - neath a new star's light.
there; God's Son, so young, so fair.
quietly

V

Born is He

Three voices: the Shepherds

English words by L. d'O. W. Harmonized by L. d'O. W.

Joyfully, but not too fast

VOICES in Unison
PIANO
mf
Born is He, our Lord of Grace; (Gay flage - o -
let, pipe sweet - est phras - es!) Born is He, our
Lord of Grace; Sing we all in this ho - ly place!
Earth has heard four thou-sand years Pro-phets chant-ing the
In a sta - ble un - de - filed, He from dust our

dear Christ's prais - es, Earth has heard four thou - sand years
spir - it rais - es; In a sta - ble, un - de - filed,
Of a babe heal - ing doubts and fears.
Great and hum - ble King and Child.
Born is He, our
Lord of Grace! (Gay flage - o - let, pipe sweet - est phras - es!) Born is
He, our Lord of Grace, Sing we all in this ho - ly place.

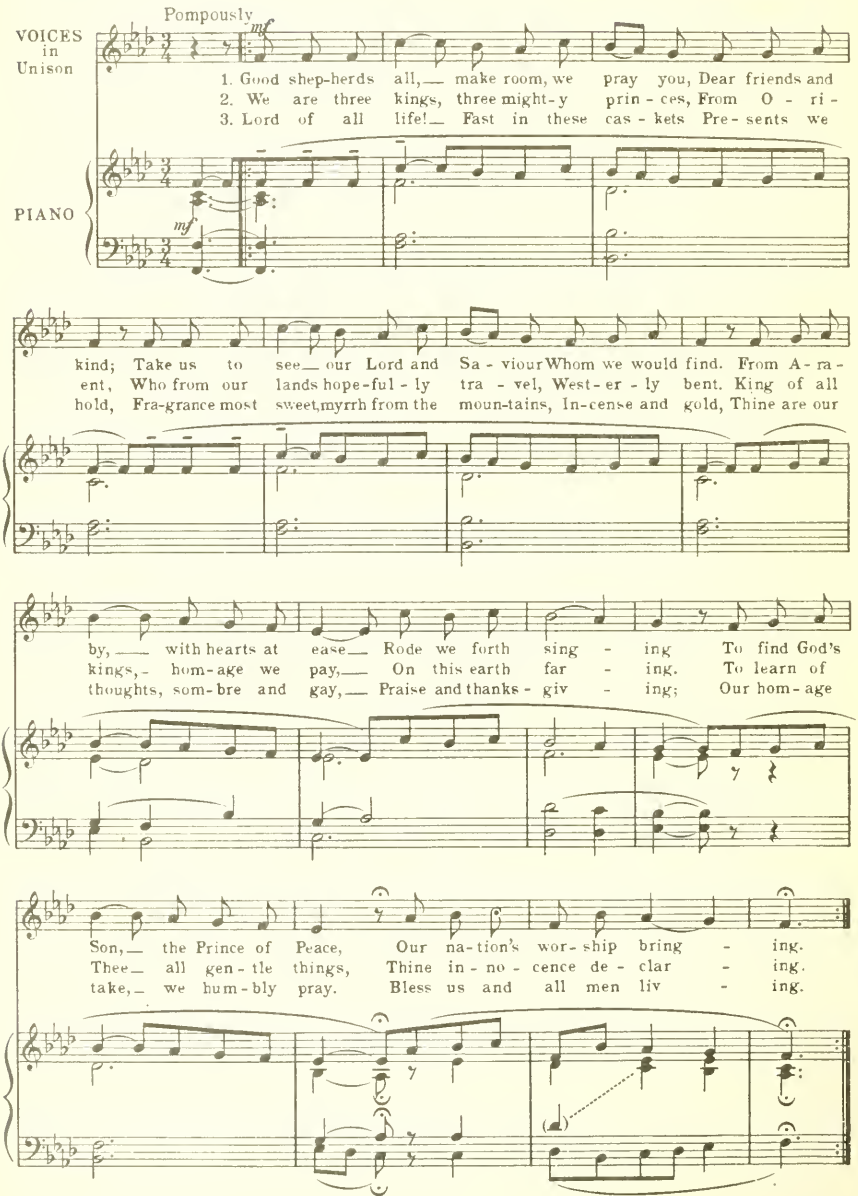
E.C.S. 61
LC 14489 MY

VI

Good shepherds all

Three Voices: The Kings

English words by L. d'O. W. Harmonized by L. d'O. W.


Pompously
VOICES in Unison
PIANO
mf
1. Good shep-herds all,— make room, we pray you, Dear friends and
2. We are three kings, three might-y prin-ces, From O-ri-
3. Lord of all life!— Fast in these cas-kets Pre-sents we
kind; Take us to see— our Lord and Sa-viour Whom we would find. From A-ra-
ent, Who from our lands hope-ful-ly tra-vel, West-er-ly bent. King of all
hold, Fra-grance most sweet, myrrh from the moun-tains, In-cense and gold, Thine are our
by,— with hearts at ease— Rode we forth sing-ing To find God's
kings,- hom-age we pay,— On this earth far-ing. To learn of
thoughts, som-bre and gay,— Praise and thanks-giv-ing; Our hom-age
Son,— the Prince of Peace, Our na-tion's wor-ship bring-ing.
Thee— all gen-tle things, Thine in-no-cence de-clar-ing.
take,— we hum-bly pray. Bless us and all men liv-ing.

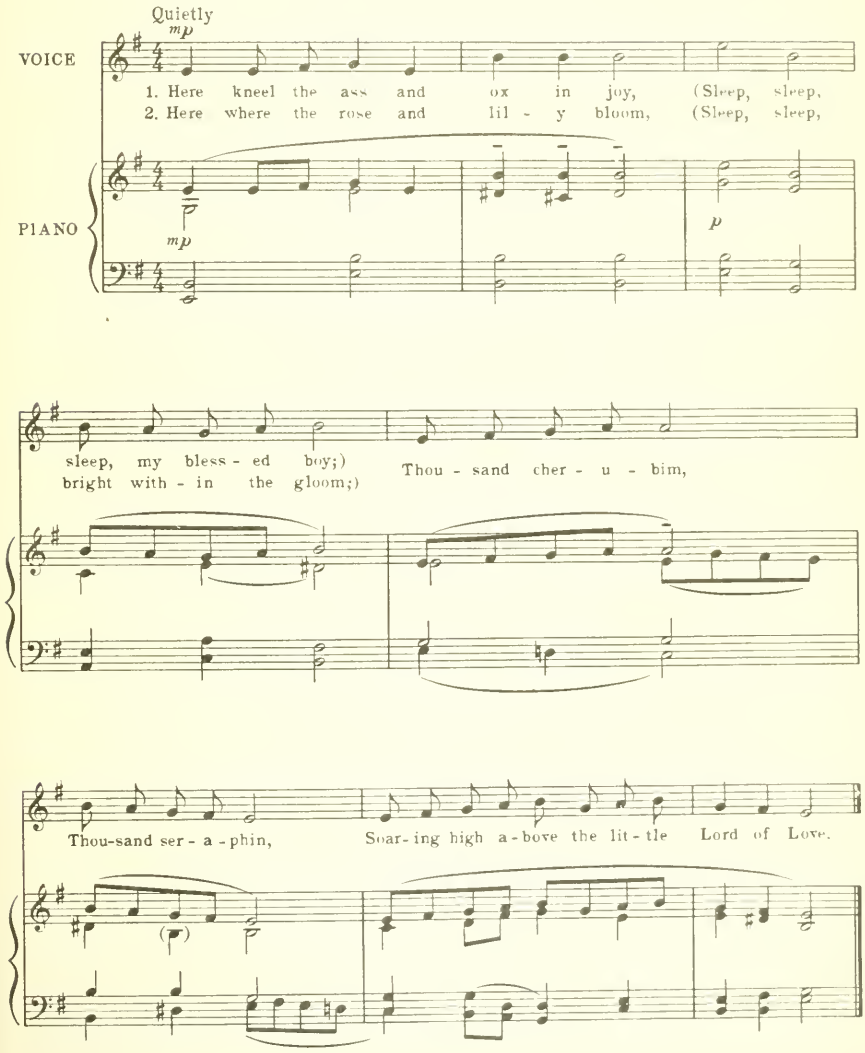
VII

Here kneel the ass and ox

(Lullaby)

Solo: Mary

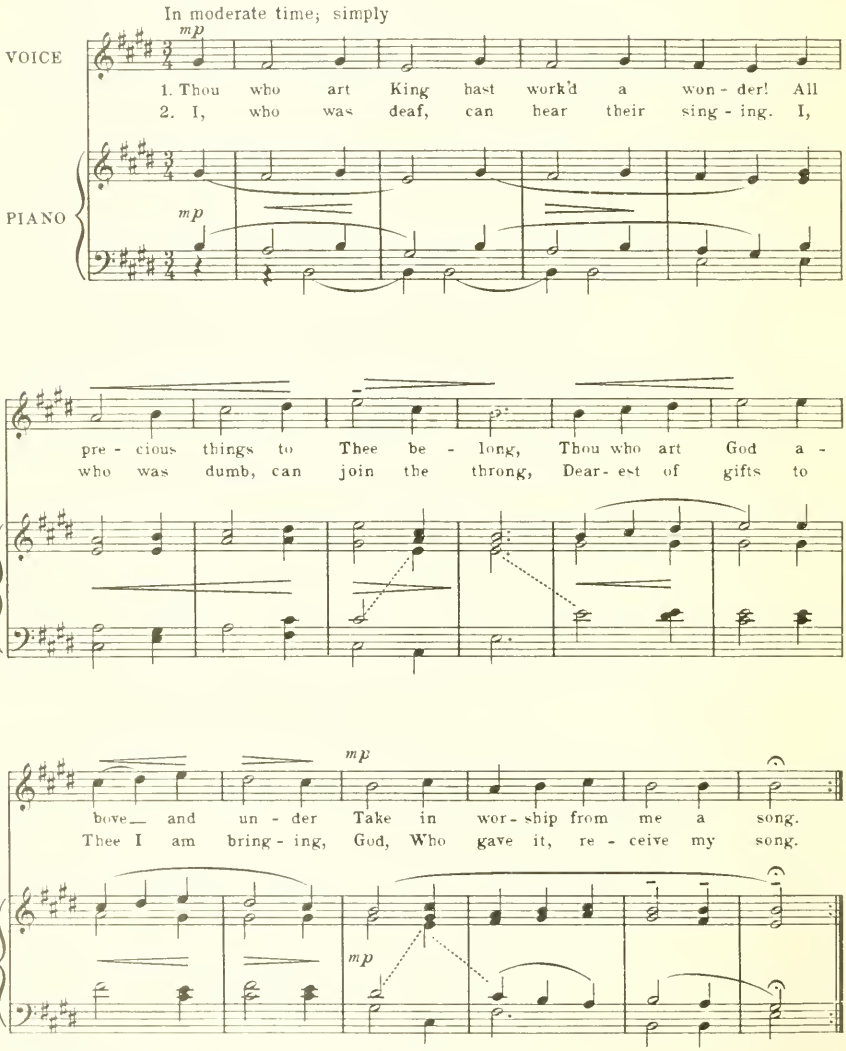
English words by L. d'O.W. Harmonized by L. d'O.W.


Quietly
mp
VOICE
1. Here kneel the ass and ox in joy, (Sleep, sleep,
2. Here where the rose and lil - y bloom, (Sleep, sleep,
PIANO
mp
p
sleep, my bless - ed boy;)
bright with - in the gloom;)
Thou - sand cher - u - bim,
Thou-sand ser - a - phin,
Soar - ing high a - bove the lit - tle Lord of Love.
(p)

VIII
ThouWho art King

Solo: the Dumb Boy

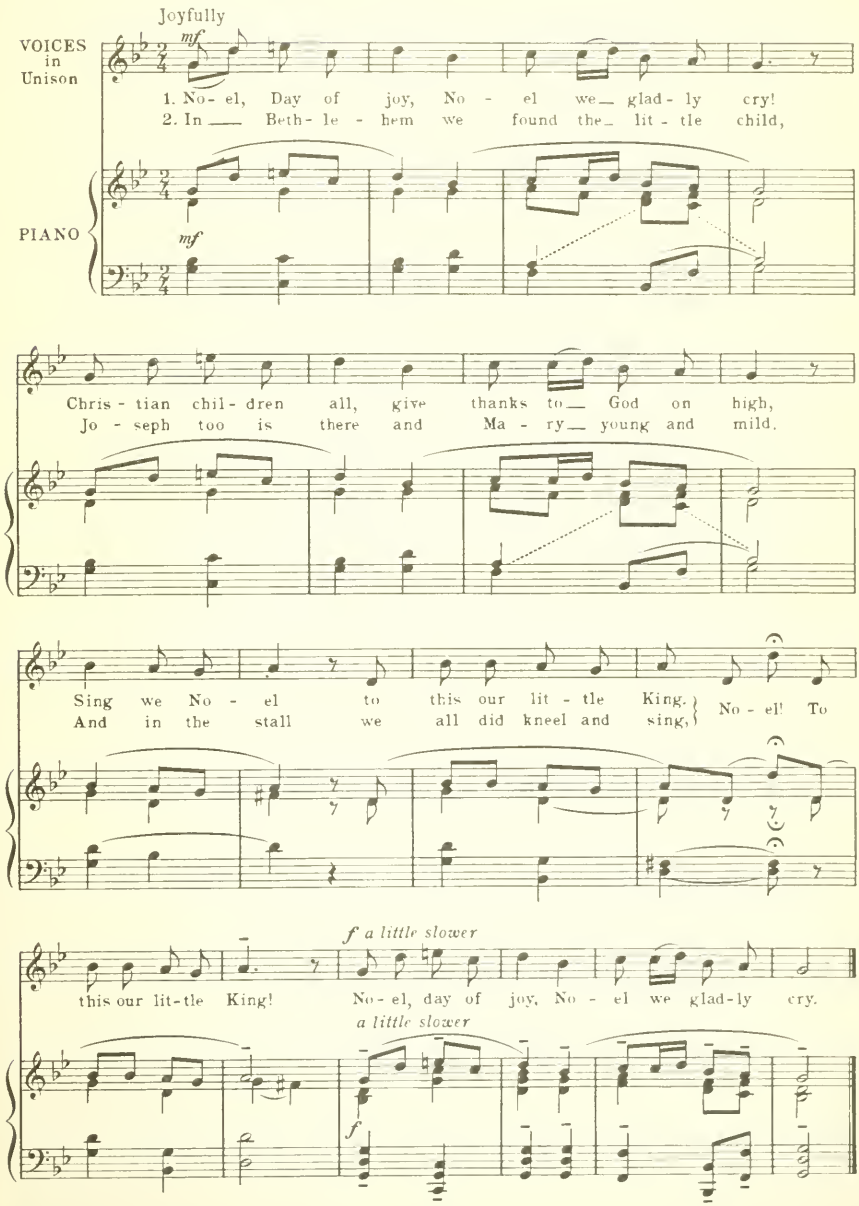
Words by Langdon Warner

Harmonized by L. d'O. W.

In moderate time; simply
VOICE
PIANO
mp
1. Thou who art King hast work'd a won - der! All
2. I, who was deaf, can hear their sing - ing. I,
pre - cious things to Thee be - long, Thou who art God a -
who was dumb, can join the throng, Dear- est of gifts to
bove and un - der Take in wor - ship from me a song.
Thee I am bring - ing, God, Who gave it, re - ceive my song.

IX

Noel, Day of joy

Chorus: the Children

English words by L.d'O.W. Harmonized by L.d'O.W.

Joyfully
VOICES in Unison
PIANO
mf
1. No- el, Day of joy, No - el we glad - ly cry!
2. In Beth- le - hem we found the lit - tle child,
Chris - tian chil - dren all, give thanks to God on high,
Jo - seph too is there and Ma - ry young and mild.
Sing we No - el to this our lit - tle King.
And in the stall we all did kneel and sing,
No - el! To
f a little slower
this our lit-tle King! No-el, day of joy, No - el we glad-ly cry.
a little slower
f

The New VICTORY RECORDER

"an incomparable melody instrument"

MADE IN U. S. A.

No effort has been spared to make this the finest Recorder on the market. Its rich, hand worked rosewood is specially treated to prevent the hoarseness caused by swelling, and its full, sweet tone is surprisingly accurate in pitch and even in quality over the entire scale.

Bored for English fingering, with the addition of two double stops for complete and easily obtained chromatics.

VICTORY ENSEMBLE RECORDER

Soprano-c	Mahogany	$ 7.50
Soprano-c	African Bubinga	13.50
Alto-f	Mahogany	19.00
Alto-f	African Bubinga	25.00
Tenor-c	Mahogany	25.00
Tenor-c	African Bubinga	35.00

VICTORY MASTER RECORDER

Soprano-c	Rosewood	$18.00
Soprano-c	Honduras Rosewood	18.00
Alto-f	Rosewood	30.00
Tenor-c	Rosewood	40.00
Tenor-c	Honduras Rosewood	40.00

RECORDER ACCESSORIES

Recorder Bags — Canvas, Leather Bound and with Inner Lining

Soprano, button bag	$1.00
Alto button bag	2.00
Alto zipper bag	2.75
Tenor zipper bag	3.50
Recorder oil	.30
Recorder grease	.25

Recorder Cases — Imitation Alligator, Plush-lined

Soprano case	$3.50
Alto case	5.00

Recorder Swabs

Soprano	$ .35	Alto	$ .50
Tenor	.60	Bass	1.50

Earls Court

REPERTORY OF RECORDER MUSIC

GROUP I

2009 **ELIZABETHAN & SHAKESPEAREAN MUSICKE—16th and 17th Century Ayres, Dance Tunes and Ballads.** *Carefully selected and arranged for* Ensembles of Two, Three, Four and More Players *by* CLAUDE SIMPSON, *with historical notes by* ROY LAMSON, JR. Book 1 **$1.25**

2010 **JACOBEAN & RESTORATION MUSICKE—16th and 17th Century Ayres, Dance Tunes and Ballads.** *Carefully selected and arranged for* Ensembles of Two, Three, Four and More Players *by* CLAUDE SIMPSON, *with historical notes by* ROY LAMSON, JR. Book 2 **1.25**

2017 **FOUR PIECES FROM THE MONTHLY MASKS** (*1703*)—For Alto Recorder and Piano (or Harpsichord). *Edited by* IRMGARD LEHRER **1.00**

2022 **TRIO-SONATA IN F**—G. P. TELEMANN—For Treble Recorder, Violin (Violoncello or Viola da Gamba, ad lib.) and Piano or Harpsichord. *Edited by* EDGAR H. HUNT **.90**

2023 **THOMAS MOORE: SONGS OF TWELVE NATIONS**—For Soprano Recorder (*Alto ad libitum*) and Piano. *Collected and adapted by* IRMGARD LEHRER **1.25**

2032 **A DECADE OF SONG**—For Soprano, Alto or Tenor Recorders. *Arranged by* E. FROST HURD **.75**

2033 **DAILY DELIGHT FOR THE RECORDER**—For Soprano, Alto, Tenor and Bass Recorders. *Arranged by* E. FROST HURD **1.25**

2034 **FINNISH FOLK-SONGS**—For Soprano and Alto (or Tenor) Recorders. *Arranged by* CLARA STOCKER **.50**

2035 **TWELVE ORIGINAL DUETS**—W. A. MOZART—For Alto and Tenor Recorders. *Edited by* CLAUDE SIMPSON **1.00**

2036 **SONATA A TRE STROMENTI**—P. G. BUFFARDIN—For Treble Recorder. *Adapted by* E. FROST HURD **1.00**

2039 SICILIANO—Domenico Scarlatti—For Quartet of Recorders.
GAVOTTE—PADRE GIAMBATTISTA MARTINI—For Quartet of Recorders.
Arranged by FLORENCE BRINKMAN BOYNTON **.60**

2040 **15 CHRISTMAS CAROLS**—For Soprano, Alto and Tenor Recorders. *Arranged by* CLAUDE SIMPSON **1.00**

2041 **SONATAS I & II**—ROBERTO VALENTINO—For Alto Recorder and Piano or Harpsichord. *Edited by* IRMGARD LEHRER **1.25**

2042 **SONATA**—GEORGE VANBRUGHE—For two Alto Recorders or one Alto Recorder and one Tenor Recorder. *Arranged by* E. FROST HURD **.60**

2043 **SONATA (II)**—GEORGE VANBRUGHE—For Alto and Tenor Recorders. *Arranged by* E. FROST HURD **.60**

2044 **SUITE**—CHRISTIAN SCHICKHARDT—For Alto Recorder and Piano or Harpsichord. *Arranged by* IRMGARD LEHRER. **.90**

2045 **THE BASHFUL THAMES**—HENRY PURCELL—For Solo Tenor and three Recorders (Alto I & II, and Bass) with Accompaniment for Harpsichord or Piano (realized from the original figured-bass) by EDITH WEISS-MANN. **.60**

2046 **SONATA (in C-major)**—JEAN BAPTISTE LOEILLET—For Alto Recorder, with Accompaniment for Harpsichord or Piano (realized from the original figured-bass) by EDITH WEISS-MANN. **.90**

E. C. SCHIRMER MUSIC COMPANY, 221 COLUMBUS AVE., BOSTON 16, MASS.

The largest repository of Recorder music in America.

Sole Agents for Moeck Recorder catalog. Depot for publications of Schott, Nagel, etc.

Send for complete catalog of Recorders and Recorder music

Complete Repertoire

SIR ARTHUR SULLIVAN'S OPERAS

VOCAL SCORES WITH PIANO ACCOMPANIMENT

CHIEFTAIN (two acts)	$3.00
COX AND BOX (The Long Lost Brothers) one act	2.00
FORESTERS (three acts)	2.00
GONDOLIERS (The King of Barataria) two acts	2.00
GRAND DUKE (The Statutory Duel) two acts	3.00
HADDON HALL (three acts)	3.00
IOLANTHE (The Peer and the Peri) two acts	1.50
IVANHOE (two acts)	3.50
MIKADO (The Town of Titipu) two acts	3.00
PATIENCE (Bunthorne's Bride) two acts	1.50
H. M. S. PINAFORE (The Lass that Loved a Sailor) two acts	1.50
PIRATES OF PENZANCE (The Slave of Duty) two acts	1.50
PRINCESS IDA (Castle Adamant) three acts	3.00
RUDDIGORE (The Witch's Curse) two acts	3.00
SORCERER (two acts)	1.75
TRIAL BY JURY (Dramatic Cantata)	.60
UTOPIA LIMITED (The Flowers of Progress) two acts	3.00
YEOMEN OF THE GUARD (The Merryman and His Maid) two acts	3.00

Stage Director's Guide and Orchestrations for large or small groups furnished on a rental basis.

Librettos and chorus parts also available

CHORAL ARRANGEMENTS

MIXED VOICES

*356	FINALE FROM "THE GONDOLIERS" (*po. 4 h'd. acc'p't.*)	$ .25
*357	ENTRANCE AND MARCH OF PEERS ("*Iolanthe*") (*po. 4 h'd. acc'p't.*)	.35
1112	HENCEFORTH, STREPHON ("*Iolanthe*")	.12
1113	I HEAR THE SOFT NOTE ("*Patience*")	.15
*1181	CHORUSES FROM "THE YEOMEN OF THE GUARD" (*Alto and Baritone Solo*)	.50
*1182	FOUR CHORUSES FROM "PATIENCE" (*po. 4 h'd. acc'p't.*) Complete (*No.1—"The Magnet and the Churn"; No. 2—"Oh, list, while we a love confess"; No. 3—"When I go out of door"; No. 4—"After much debate internal"*)	.40
2	HOME AND COMMUNITY SONG BOOK *containing:* (*Finale* from "*Iolanthe*"; *Finale* from "*The Gondoliers*"; *Hail, Poetry, thou heav'n-born maid!* from "*The Pirates of Penzance*"; *The Judge's Song* from "*Trial by Jury*"; *The Magnet and the Churn* from "*Patience*"; *Prithee, pretty maiden* from "*Patience*"; *Tit-willow* from "*The Mikado*"; *When Britain really rul'd the waves* from "*Iolanthe*")	1.00

WOMEN'S VOICES

*474	FINALE FROM "THE GONDOLIERS" (*4 part*) (*po. 4 h'd. acc'p't.*)	$ .25
1534	COMES A TRAIN OF LITTLE LADIES ("*Mikado*") (*2 part*)	.18

MEN'S VOICES

75	HOW SWEET THE ANSWER ECHO MAKES (*a cappella*)	$ .10
*82	FINALE FROM "THE GONDOLIERS" (*po. 4 h'd. acc'p't.*)	.25
*91	ENTRANCE AND MARCH OF PEERS ("*Iolanthe*") (*po. 4 h'd. acc'p't.*)	.35
*914	FOUR CHORUSES FROM "PATIENCE" (*po. 4 h'd. acc'p't.*) Complete (*No. 1—"The Magnet and the Churn"; No. 2—"Oh, list, while we a love confess"; No. 3—"When I go out of door"; No. 4—"After much debate internal"*)	.40
*918	CHORUSES FROM "THE YEOMEN OF THE GUARD" (*Baritone Solo*)	.50
*944	CHORUSES FROM "PINAFORE" (*Baritone and Tenor Soli*) (*po. 4 h'd. acc'p't.*)	.60
*945	CHORUSES FROM "RUDDIGORE" (*po. 4 h'd. acc'p't.*)	.50
*946	CHORUSES FROM "MIKADO" (*po. 4 h'd. acc'p't.*)	.40

**Orchestrations may be had on a rental basis.*

BIBLIOGRAPHY, MUSIC COLLECTIONS, LIBRETTI, ETC.

HOW TO PRESENT THE GILBERT AND SULLIVAN OPERAS. ALBERT O. BASSUK	$2.50
SULLIVAN'S COMIC OPERAS (A Critical Appreciation). THOMAS F. DUNHILL	3.00
THE STORY OF GILBERT AND SULLIVAN. ISAAC GOLDBERG	6.00
ARTHUR SULLIVAN. SAXE H. WYNDHAM	2.00
GILBERT AND SULLIVAN AT HOME. (Containing the complete stories and most popular songs arranged for singing or playing)	1.25
THE D'OYLY CARTE EDITION OF GILBERT AND SULLIVAN OPERA LIBRETTI COMPLETE IN ONE VOLUME (illustrated) Cloth	2.50

Headquarters for Gilbert and Sullivan operas

E. C. SCHIRMER MUSIC COMPANY

221 COLUMBUS AVENUE **BOSTON, MASS.**

MUSIC BOOKS FOR BOYS AND GIRLS

GROUP I

Net

ALICE IN ORCHESTRALIA
An ingenious introduction to music. Ideal for young children.
ERNEST LA PRADE — Cloth: 1.00

SEBASTIAN BACH: The Boy From Thuringia
A life of the composer written for children with reproductions of the various kinds of music he wrote. (Illustrated)
OPAL WHEELER and SYBIL DEUCHER — Boards: 2.00

BEAST, BIRD AND FISH
A delightful animal alphabet book with songs set to charming but simple music for voice and piano. (Illustrated)
ELIZABETH MORROW and RENÉ D'HARNONCOURT — Cloth: 1.50

BEETHOVEN, Master Musician
A biography for children over 12 years of age. Halftones and frontispiece by N. C. WYETH.
MADELEINE B. GOSS — 2.50

CHILD'S OWN BOOK OF GREAT MUSICIANS
Bach, Beethoven, Chopin, Handel, Haydn, Mendelssohn, Schubert, Schumann, Wagner.
THOMAS TAPPER — 9 Books, each: .25

CONCORD HYMNAL: For Day School, Sunday School, and Home
A collection which aims to apply to children's religious songs the musical and poetic standards that are being more and more widely insisted upon in elementary education.
KATHARINE HUNTINGTON and ELIZABETH M. ROBINSON — Boards: 1.00

DEEP-FLOWING BROOK: The Story of Johann Sebastian Bach
A complete and very human biography of the famous musician and composer. (Illustrated)
MADELEINE B. GOSS — Cloth: 2.50

FIRST BOOK OF GREAT MUSICIANS
A course in appreciation for young readers.
PERCY A. SCHOLES — Cloth: 1.50

SECOND BOOK OF GREAT MUSICIANS
PERCY A. SCHOLES and WILL EARHART — Cloth: 1.50

FRIENDS AND FIDDLERS
Dealing with the joy, comedy and desperation of a musical life and presenting the human equation in music.
CATHERINE DRINKER BOWEN — Cloth: 2.00

Net

GREAT MUSICIANS AS CHILDREN
Stories of the young MacDowell, Mozart, Damrosch and others written by a musician for older boys and girls.
FRANCISKA SCHWIMMER — Cloth: 2.00

JOSEPH HAYDN: The Merry Little Peasant
Particularly for boys and girls from 8–12 years. It has the great value of being instructive, cultural and inspiring, as well as recreational. (Illustrated)
OPAL WHEELER and SYBIL DEUCHER — Boards: 2.00

JUST SO SONG BOOK
Songs from "Just So Stories" set to music by EDWARD GERMAN. *Illustrations by the author.*
RUDYARD KIPLING — 2.00

A KINDERGARTEN BOOK OF FOLK-SONGS
The melodies in this book have been for generations a part of the musical experience of children, and will be sung by them with pleasure throughout their lives.
LORRAINE D'ORMELIEULX WARNER — Cloth: 2.00

KINDERLIEDJIES EN SPELETJIES: Songs and Games for Children
In Afrikaans and English.
A. HOLXTER — 1.25

LITTLE CHRONICLE OF ANNA MAGDALENA BACH
A delicate and revealing study in imaginative autobiography.
ESTHER MEYNELL — Cloth: 1.75

MAGIC WORLD OF MUSIC
A delightful book for awakening in children an appreciation of music. For the young of all ages. (Illustrated)
OLGA S. STOKOWSKI — Cloth: 2.50

MARCHING NOTES
While Alice was puzzling over the notes of the Mozart Minuet the notes came to life. For boys and girls who have had at least two years of music.
ERNEST LA PRADE — Cloth: 1.25

THE MERRY GENTLEMEN OF JAPAN
A novelized version of the favorite Gilbert and Sullivan classic "The Mikado" for children. (Illustrated)
H. W. REITER and SHEPARD CHARTOC — Cloth: 1.75

E. C. SCHIRMER MUSIC COMPANY

221 Columbus Avenue — Boston, Mass.

MUSIC BOOKS FOR BOYS AND GIRLS

GROUP II

THE MERRY MUSE — Net
Quaint verses which become incident to a course in the "Co-relation of the Arts" being studied by the author's three boys. With pictures by HARVEY PEAKE.
EDITH RUBEL. Boards: 2.50

MOZART: The Wonder Boy
For the child who is musical, and who intends to become a musician, this is an ideal book,—inspiring in its atmosphere of joyful success. (Illustrated)
OPAL WHEELER *and* SYBIL DEUCHER Boards: 2.00

MUSIC AND ROMANCE FOR YOUTH
HAZEL KINSELLA 1.00

MUSIC FOR CHILDREN
First steps in appreciation.
M. STOER Cloth: 2.50

MUSIC STORIES FOR GIRLS AND BOYS
A reader for the intermediate grades which, through story appeal, will lay the foundation in early childhood for the enjoyment of music.
DONTELLA CROSS Cloth: 1.25

MUSIC WORK-BOOK for Beginners, Juvenile or Adult, Individual or in Class
VIRGINIA PEAKES CHURCHILL Paper: 1.50

MUSICIANS IN RHYME FOR CHILDHOOD'S TIME
REBEKAH CRAWFORD *and*
LOUISE MORGAN SILL (*Illustrated*) Paper: .90

MY BROTHER WAS MOZART
A charming story of the life of Mozart put into the mouth of his sister Nannerl and told by her to her young pupil Petro. For ages 12 and up.
BENSON WHEELER *and* CLAIRE LEE PURDY Cloth: 2.50

140 FOLK-SONGS
Rote songs for Grades I, II and III with piano accompaniment.
ARCHIBALD T. DAVISON *and* Cloth: 2.00
THOMAS WHITNEY SURETTE *Vocal Edition* .65

PRINCE MELODY IN MUSIC LAND
A series of musical fairy tales based on simple points of music theory and cleverly illustrated by MARY VIRGINIA MARTIN.
ELIZABETH SIMPSON 1.75

THE PRIZE SONG: Stories of Famous Operas
An excellent introduction to the study of opera for boys and girls, and young people will love it for the readable stories and the colorful illustrations. Ages 8–15 years. Foreword by DOROTHY LAWTON.
HENRIETTE WEBER. Cloth: 3.00

SING-A-SONG PRAYER BOOK — Net
By an ingenious device children can play the songs on the tiny xylophone enclosed between the pages of the book. Selected and arranged by SAM SEE. 1.25

SINGING WORSHIP WITH BOYS AND GIRLS
A Superior Hymnal for Children. Edited by EDITH LOVELL THOMAS. Cloth: 1.25

SONG PLAYS FOR LITTLE CHILDREN
MAE B. HIGGINS 1.10

SONGS AND PICTURES FOR LITTLE FOLKS
Words and music. Illustrated from photographs.
HELEN C. KNOWLES *and*
RUTH ALEXANDER NICHOLS 1.50

THE STORY OF MUSIC AND MUSICIANS
Object to interest young music students in the technique of their art, and in the associations amid which great masters have worked.
LUCY C. LILLIE Cloth: 1.25

THE STORY OF VERDI'S AIDA RETOLD
ANGELA DILLER .75

THE STORY OF WAGNER'S LOHENGRIN
ANGELA DILLER .75

THE STORY OF WAGNER'S SIEGFRIED
ANGELA DILLER .60

A SURPRISE TO THE CHILDREN
Walter Damrosch calls this fairy tale a joy. With music by DELMS TAYLOR. 2.00
MARY KENNEDY.

WHEN THE LITTLE CHILD WANTS TO SING
For use with Four- and Five-Year-Olds in Home, School, and Church School. 1.50

YOUNG FOLKS' PICTURE-HISTORY OF MUSIC
With "cut out" pictures to be pasted in each chapter.
JAMES F. COOKE Boards: 1.00

YOUNG MASTERS OF MUSIC
MARY NEWLIN ROBERTS 2.50

YOUNG PEOPLE'S STORY OF MUSIC
IDA PRENTICE WHITCOMB 3.50

STRADIVARI THE VIOLIN-MAKER
The life of the master craftsman of Cremona and a vivid picture of his times, for younger readers. With decorations by HARRIE WOOD
HELEN TINTANOVA. 1.50

E. C. SCHIRMER MUSIC COMPANY
221 Columbus Avenue Boston, Mass.

MUSIC BOOKS FOR BOYS AND GIRLS

GROUP III

	Net
THE BOOK OF CHRISTMAS CAROLS *Simply arranged for children's voices. Illustrated in color.* MARY NANCY GRAHAM	.50
THE MUSIC GAME *An ingenious book which, while telling stories, also teaches music and spelling.* LOIS VON HAUPT	1.50
HISTORY SINGS: BACKGROUNDS OF AMERICAN MUSIC *A story of the music which is interwoven with our history, from Columbus and the early colonists down to the times in which we are living. Profusely illustrated.* HAZEL GERTRUDE KINSCELLA	1.50
THE JUNIOR MUSIC QUIZ *500 questions and answers divided into 25 separate quizzes and covering a range of musical knowledge well within the experience of the young music student.* GLADYS BURCH and HELMUT RIPPERGER	1.00
ANOTHER SINGING TIME *This companion volume to "Singing Time" is a collection of songs suited to the very youngest singer. They are a real expression of the moods and interests of children from two to seven years of age. Illustrated in color.* SATIS COLEMAN and ALICE G. THORN	2.50
EDWARD MACDOWELL AND HIS CABIN IN THE PINES *A sensitive, appealing, and lively biography of America's beloved composer which boys and girls will take to their hearts and treasure. Beautifully illustrated.* OPAL WHEELER and SYBIL DEUCHER	2.00
STUDIES OF GREAT COMPOSERS *Written primarily for younger people, these short studies place the great composers from Palestrina to Wagner in relation to each other and to the times in which they lived.* C. HUBERT H. PARRY	2.50
LET'S SING *There is always a need for new and different songs arranged for little children. The value of this charming collection is greatly enhanced by the lovely color illustrations of* Stryker Ingermann. M. BURNETTE THOMPSON	2.00
PETROUSHKA—Igor Stravinsky **THE THREE-CORNERED HAT**—Manual de Falla *The stories of two popular ballets, with colorful and dramatic pictures by* Alexandre Serebriakoff. ROBERT LAWRENCE	*Each* .50
ABSOLUTE PITCH *A story of the opera for older girls.* FLORENCE CHOATE and ELIZABETH CURTIS	2.00

	Net
TONE MATCHING TUNES FOR SINGING AND PLAYING *Tunes designed to teach young children to sing on pitch.* LOTTIE ELLSWORTH COIT and RUTH BAMPTON	2.00
MR. SONGCATCHER AND COMPANY *The story of Joe Purdy, the Tennessee mountain boy, and his adventures with Mr. Songcatcher in hunting up old songs and fiddle tunes to go in a book.* MAY JUSTUS	2.00
SINGING 'ROUND THE YEAR *A gay and colorful book of 48 songs grouped in calendar form. Illustrated.* AGNES WRIGHT	2.00
HE HEARD AMERICA SING *The life of Stephen Foster for children. Illustrated by* Dorothea Cooke. CLAIRE LEE PURDY	2.50
CURTAIN CALLS FOR JOSEPH HAYDN AND SEBASTIAN BACH *Two musical plays for children, containing dramatic scenes from the lives of the composers. This book of plays is so rich with the actual music of the composers that it is worth buying for that alone.* OPAL WHEELER and SYBIL DEUCHER	2.00
SHE SHALL HAVE MUSIC *A story for girls of a young musician's development.* KITTY BARNE	2.00
THE FIREBIRD *Romance against the background of Stravinsky's famous musical suite. Illustrated by the author.* DONALD E. COOKE	2.00
ONE-STRING FIDDLE *A story of the Tennessee mountains. Music by* Lillian Webster. ERICK BERRY	1.50
MUSIC THROUGH THE AGES: ITS HISTORY AND FORM *Abstruse problems, deep technicalities, and the more minute data have been avoided in this bird's-eye view of the history of music up to 1925. With numerous music examples.* MAUDE V. STELL	1.25
THE SONGS WE SING *A collection of the songs that have been sung for many years by the children of all lands. Musical arrangements by* Grace Castagnetta, *illustrations by the author.* HENDRICK WILLEM VAN LOON	1.25
THE HAPPY FLUTE *How all the jungle animals became friends is the exciting and delightful theme of this book for ages 10 and up. Drawings by* Dorothy Lathrop. SANT RAM MANDAL	1.50

E. C. SCHIRMER MUSIC COMPANY

221 Columbus Avenue Boston, Mass.

The Concord Series

of Music and Books on the Teaching of Music

Under the editorship of DR. THOMAS WHITNEY SURETTE and ARCHIBALD T. DAVISON, Ph.D., F.R.C.M., Mus.D.

No. 1	25 Chorals *by* JOHANN SEBASTIAN BACH. ELSMITH & SURETTE	Cloth 1.25 Paper	.75
No. 2	Home and Community Song Book with Piano Accompaniment. SURETTE *and* DAVISON *(See also No. 10 Vocal Edition)*	Complete Edition Boards	1.25
No. 3	140 Folk-Songs. Rote Songs for Grades I, II and III. DAVISON *and* SURETTE (Words and melodies only) *See also No. 7 Teachers Edition*	New large-note Students Edition Cloth	1.25
No. 4	A Book of Songs for Unison and Part Singing *For Grades* IV, V and VI. DAVISON, SURETTE *and* ZANZIG (Words and melodies only) *See also No. 11 Teachers Edition*	Students Edition Cloth	1.50
No. 5	20 Marches for Use in Schools *Edited by* THOMAS WHITNEY SURETTE		1.25
No. 6	The Concord Teacher's Guide (*A Manual for all Grades*)		.50
No. 7	140 Folk-Songs with Piano Accompaniment *for Grades* I, II *and* III. DAVISON *and* SURETTE *(See also No. 3 Students Edition)*	Teachers Edition Cloth	2.00
No. 8	Robin Hood (*A play with music for children*) *by* KATE STEARNS PAGE		.75
No. 9	Kindergarten Book of Folk-Songs LORRAINE D'OREMIEULX WARNER	Cloth	2.50
No. 10	The Concord Hymnal *For* Day School, Sunday School and Home. KATHARINE HUNTINGTON *and* ELIZABETH MACLAREN ROBINSON		1.25
No. 11	The Nativity *A play with music for children based on old French songs.* LORRAINE D'OREMIEULX WARNER *and* MARGARET HIGGINSON BARNEY		.75
No. 12	Principles of Musical Theory *by* RENÉE LONGY-MIQUELLE.	Cloth	2.00
No. 13	The Concord Anthem Book (40 Anthems) *For the use of* Mixed Voice Choirs in Protestant Churches. DAVISON *and* FOOTE. *(See also No. 1200)*	Cloth	2.00
No. 14	A Book of Songs with Piano Accompaniment *For* Unison and Part Singing for Grades IV, V and VI. DAVISON, SURETTE *and* ZANZIG. *(See also No. 4 Students Edition)*	Teachers Edition Cloth	3.00
No. 15	The Concord Junior Song & Chorus Book for Grades VII, VIII and IX. DAVISON, SURETTE *and* ZANZIG. *(See also No. 16 Students Edition)*	Teachers Edition Cloth	3.50
No. 16	The Concord Junior Song & Chorus Book for Grades VII, VIII and IX. *by* DAVISON, SURETTE *and* ZANZIG (Words and voice parts only) *(See also No. 15 Teachers Edition)*	Students Edition Cloth	1.50
No. 17	The Concord Song Book for Women's Voices with Piano Accompaniment. *Edited by* DAVISON *and* SURETTE. *(See also No. 18 Students Edition)*	Teachers Edition Cloth	3.25
No. 18	The Concord Song Book for Women's Voices *Edited by* DAVISON *and* SURETTE (Words and voice parts only) *See also No. 17 Teachers Edition*	Students Edition Cloth	1.50
No. 19	The Home and Community Song Book. SURETTE *and* DAVISON. (Words and voice parts only) *See also No. 2 Complete Edition*	Vocal Edition Cloth	.90
No. 50 No. 100 No. 1000 No. 1050 No. 1100 No. 1400	Harvard University Glee Club Collection of Part Songs for Men's Voices. Everlastingly the best collection in the world of the finest choral music for Men's Voices. *Arranged by* ARCHIBALD T. DAVISON. Vols. I–VI. Special Library Offer for one set of six volumes $12.00	Cloth. each	3.00
No. 601 No. 602 No. 603 No. 604	The Concord Piano Books Elementary Course of Instruction based on Folk-songs (with words) and on Physical Interpretation of Rhythm. KATHERINE K. DAVIS (Four volumes)	Vol. I. Vol. II. Vol. III. Vol. IV.	.90 .90 1.00 1.00
No. 605 No. 606	Béla Bartók Album of Selected Pieces for the Piano. *Compiled by* KATHERINE K. Davis (Two volumes)	Vol. I. Vol. II.	1.00 1.00
No. 607	Themes from the Masters. *Simply arranged for piano, four hands.* FAITH CABOT PIGORS		1.25
No. 608	The Concord Duet Books for First Sight Playing (*Based on Folk-tunes*) *by* KATHERINE K. Davis	Vol. I.	1.00
No. 610	The Headless Horseman *An operetta for high schools. Orchestration available.* Music *by* DOUGLAS MOORE. Words *by* STEPHEN VINCENT BENÉT.	Paper	2.00
No. 611	Concord Classics for the Piano *Compositions of the 16th, 17th and 18th Centuries. Compiled by* WILLI APEL.	Paper	1.25
No. 615	A Second Book of Chorals *By* JOHANN SEBASTIAN BACH. *Edited and provided with suitable English texts by* THOMAS WHITNEY SURETTE	Cloth 1.25 Paper	.75
No. 616	Cinderella (*A play with music for children*) *by* KATHERINE K. DAVIS		.75
No. 617	Six & Four are Ten (*A play with music and dancing, based on an Old Welsh Fairy Tale*) *by* URSULA RIDLEY		.75
No. 618 619	The Wellesley Appreciation Album for the Piano *Characteristic Selections from the Music of Great Composers. Compiled by* EDWARD BARRY GREENE Vols. I and II	Paper each Cloth each	2.00 3.50
No. 1200	The Second Concord Anthem Book for Mixed Voice Choirs in Protestant Churches. DAVISON *and* FOOTE	Cloth	2.00

(Prices subject to change without notice.)

E. C. SCHIRMER MUSIC COMPANY

221 Columbus Ave., Boston 16, Mass.

OPERETTAS

that are distinguished for charm, simplicity and purity of Music

Solomon and Balkis

Opera in one act *by* RANDALL THOMPSON. Based on Rudyard Kipling's *'The Butterfly that stamped'* from the *'Just-so Stories'* (No. 2031) 2.50

This opera was commissioned in 1941 by the League of Composers and CBS in the plan to promote opera in America. Based on Kipling's "The Butterfly that Stamped", it is gay, brief, satirical and thoroughly entertaining. Its charm lies in the humor with which the composer has invested the score.

"Charming and humorous music and well written score"—*Musical America*

Approximate performing time: 43 minutes.

The Headless Horseman

An operetta for high schools. Music *by* DOUGLAS MOORE. Words *by* STEPHEN VINCENT BENÉT. (No. 610) 2.00

This operetta, the first to be composed professionally for high school production, was written with the idea that high school choruses and orchestras should be provided with a modern stage work within the technical and emotional range of high school students. Mr. Moore's music is at once lovely in melodic quality and of a high standard well within the range of adolescent voices. The libretto is as clever as it is refreshingly gay and wholesome and is, throughout, in the colorful and unpretentious style which has endeared Mr. Benét's poems to so many. The story, based on Washington Irving's "The Legend of Sleepy Hollow," abounds in historical interest to children of all America. Nothing is more humorous than the ridiculous schoolmaster, Ichabod Crane; and the lovely Katrina, resourceful Brom Bones, and dominating father, Cornelius Van Tassel, all play parts full of human interest and bring to life the Legend that is so well-known to American school children.

The single act takes an hour to perform. An unlimited number can take part in chorus and orchestra according to the size of the group available.

Robin Hood

A play with music for children by KATE STEARNS PAGE (No. 8) .75

This play with music is an adaptation of the old Robin Hood tales with a few new characters introduced. The music consists of old English folk-songs and country dances of the Robin Hood period. The scarcity of children's plays with good and suitable music affords "Robin Hood" an indisputable claim to the attention of all those who have looked in vain for such material. It has afforded pleasure and profit to thousands of children throughout the country.

The play is adaptable to the needs of small or large groups.

Cinderella

A folk-tune operetta in three acts without spoken dialogue *by* KATHERINE K. DAVIS (No. 616) .75

The music for this play consists of folk-tunes handed down to us from the same industrious, jovial and sentimental peasantry which produced the Cinderella legend.

Six and Four are Ten

A play with music and dancing, based on an Old Welsh Fairy Tale *by* URSULA RIDLEY (No. 617) .75

The scene is laid in an old-fashioned Inn.

An Old English Christmas

A pageant in one act *by* ELIZABETH *and* ELEANOR VAN ETTEN (No. 797) .25

Revive Old English Traditions with Pageant brimming with Christmas Cheer! The authors have assembled and connected with original verse carols sung in Queen Elizabeth's time; carols that toast the "Boar's Head," the "Roast Beef of Old England" and others sung in manor houses by minstrels and waits, and gay lords and ladies; sacred carols too as sung by shepherds, wise men and angel choirs proclaiming the Birthday of their King.

This pageant is adaptable and effective without elaborate staging for elementary or advanced groups in schools, colleges or churches. It has been unusually successful wherever presented.

For complete music copy of above pageant see (No. 1739) .40

The Nativity

A play with music for children based on old French Songs *by* LORRAINE D'OREMIEULX WARNER *and* MARGARET HIGGINSON BARNEY (No. 11) .75

The compilers of this simple play have followed an old French form and strung together a group of folk-songs with a slight thread of story. The Nativity has been treated in French folklore with intimate simplicity, and the verses used in the play are, with one exception, translated directly from the originals. Some of the airs were written down as early as the sixteenth century, but together with the verses they date before that time in the unsigned history of the countryside. The play is no more sectarian than the Bible story from which it is drawn, and is therefore adapted to use under the most varied conditions, by public and private schools, churches, Sunday schools, and community organizations. The performance takes a scant half hour. A large or a small group of children may participate.

NOTE: When ordering any of above operettas please mention "E. C. S." and number only.

E. C. SCHIRMER MUSIC CO., 221 Columbus Avenue, BOSTON 16, MASS.